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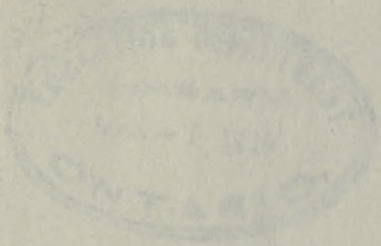

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CHELSEA AND CHELSEA-DERBY CHINA

BY

EGAN MEW

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NOTE

AS with so many other of the books of this series on old porcelains, I am greatly indebted to writers who have been before me in the consideration of the subject. The best modern books which deal, *inter alia*, with old Chelsea chinaware are, it seems to me, the catalogues by Lady Charlotte and Mr. Charles Schreiber, Professor Church, and Mr. R. L. Hobson; the latter author's work, "Porcelain of all Countries"; the volumes on ceramics by Mr. Moore Binns, Mr. Burton, Mr. Solon; and Mr. Bemrose's book, "Bow, Chelsea and Derby Porcelain." There are, of course, many other and earlier authoritative books, but the research they contain has become common knowledge with the passage of time, and in some cases modern scientific inquiry has altered their conclusions.

E. M.

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These illustrations are taken from photographs especially made from the collections at the British and South Kensington Museums.

CHELSEA AND CHELSEA-DERBY CHINA

CHAPTER I

CHELSEA has long been a name to conjure with among the collectors of ceramics, but I fear the magic has often taken on some of the qualities of deception. To our day the whole of the eighteenth century, during which Chelsea was a delightful out-of-town village, to which men like Swift went for their health, and on the road whither footpads were busy, is always a land of romance and pleasing beauties. Then especially the art or craft of English porcelain-making was in its youth, and the promise of May was over all the productions of the Chelsea potters. It is the great period of Walpolania, for the figures of Horace Walpole's friends and kinsmen were modelled there, and he himself became a great collector of the pretty toys

and graceful groups that issued from the factory. We know the vanity of those—

> "Who seek by trophies and dead things
> To leave a living name behind,
> And weave but nets to catch the wind."

And yet, and yet one is grateful to the memoirists and collectors who bought these tentative wares, and tell us something of the great days of Chelsea.

THE EARLY HISTORY

is not very clearly stated by the many students of the subject. The first known dated pieces of Chelsea ware are doubtless those "bee and goat" jugs which were marked Chelsea in characters and dated 1745. These designs were probably taken from some silver cream-jugs of the same pattern dated at the Goldsmiths' Hall 1739. But their style of production does not suggest that they are the first efforts of a new factory, and it seems probable that "Old Chelsea" dates back some five years before 1745. Against this theory it will be remembered that

PLATE II.—CANDLESTICKS IN BOCAGE

A boy and girl are seen carrying flowers, with a background of a tree or bocage covered in bloom after the manner of the third period of Chelsea. The nozzle for the candles is fitted with an elaborate tray, and the holder is pierced at the sides to give lightness and enable the housewife to remove candle-ends, a constant difficulty in the eighteenth century. The figures and trees and bases are painted in gay colours and gilded, but with tastefulness and restraint.

many foreign workmen who were already accomplished in their craft found their way into the English factories, and brought with them their methods and their more or less open secrets. Potters also came from the old-established earthenware works of Staffordshire to Chelsea, which appears at that time to have had more than one not entirely successful factory. In 1750 we are on rather firmer ground, for then Charles Gouyn is known to have taken over the freehold of "Great China Row." Already large quantities of goods were for sale, and the "undertakers," who proposed to make porcelain in the Chinese manner, or after the Meissen style, were already at work. Professor Church has taken great labour to prove that the first known Director of the Chelsea works, Charles Gouyn, as well as the second, Nicholas Sprimont, were of Flemish rather than of French origin, as has been sometimes stated. The point is not of great help to the collector of Chelsea of to-day, and I think we may be content to owe the graces of Chelsea ware in its earlier periods broadly to foreign influence. The wares themselves show much the same feeling as the early

wares of France, and the designs as well as the colours are often taken from the productions of Sèvres and Meissen; although it will be seen later that Chelsea could produce both colours and designs of her own in plenty. Mr. Church has also sought for the site of the Chelsea pottery. He says:—

"Although no detailed view or plan of the works is known to be extant, it has been ascertained that the Chelsea factory was situated at the river-end and western side of Lawrence Street; it had a small frontage to the Thames at the end of what is now called Cheyne Walk. That a part of the works was situated in the neighbourhood of Cheyne Row West was proved in 1843 during excavations previous to building some new houses there; large quantities of broken vases and figures were then found. Some of the baking rooms and ovens have been traced in the cellars of the Prince of Wales' Tavern and adjoining houses. There is extant a portion of a tea service on which is painted a landscape including a church, and, adjoining a building like a factory, a round tower, which might be meant for a kiln. As the porcelain, though unmarked,

PLATE III.—CHINESE TEAPOT

This piece is evidently intended to reproduce a Chinese example, for the seated figure is that of a god or immortal, as is shown by the enlargement of the lobe of the ear. But although the piece is of interest, it lacks the sense of proportion that inspires even the most grotesque of Celestial figures. The snake, which winds round the body of the teapot and erects itself into a spout in the front of the Chinaman, is not treated in the decorative manner which appeared natural to the potter of Fuchien, whose work was to some extent imitated in this class of production of the earliest period of Chelsea. This piece has the triangle mark incised—a sign at one time considered common to both early Bow and Chelsea, but now attributed solely to the latter factory.

is thought to belong to the early Chelsea time, and as a piece of water, which might be intended for the Thames, is seen in the middle distance, it has been contended that we have here a view of the Chelsea china works. It may be so, but it teaches us nothing, since the features of the scene which remain to the present day are entirely unlike their presentments, and we cannot feel sure that the factory is more exactly figured."

But the documents which Mr. Bemrose gave in his work may be said to have fixed the position of the site.

THE FIRST PERIOD

Whether Gouyn was Flemish, as his name suggests, or French, as has been stated, the earliest known productions of Chelsea now in the Museums have something of the character of the pseudo-porcelains of St. Cloud. Figures of a European-Oriental character, and more or less fully decorated Oriental pieces intended for the uses of the table, were largely produced. But pieces of this day were also frequently put forth without any added colour,

and always without the adventitious use of gold, which has so often robbed the most charming porcelains of their artistic merit. These various wares included the famous bust of the Duke of Cumberland, who was thought to be a patron, in a modest way, of the works, and some groups of a Chinese character. Pieces of this early period are shown in the illustrations, and it will be noticed that the differences of this usually creamy paste and satin-like glaze are not very marked between early Chelsea and early Bow. However that may be, the fashion was for a long while in favour of Chelsea, and anything that appeared to be well modelled by Bacon or Roubiliac, the accomplished sculptor, was at once attributed to the works which Gouyn started or made famous. The first period, with several marked characteristics, and often the triangle sign incised upon the base, is thought to have ended in 1751, when the

SECOND PERIOD

is distinguished by a difference of texture, and the embossed anchor became the more usual mark. This division of Chelsea included many

"sets" of the "old Japan" pattern, which all potteries found popular, and tea sets and dishes illustrated with fables from Æsop were largely made. On page 34 is the agreeable figure of the nurse from a French model, which was greatly appreciated, and is now sought by collectors with no small enthusiasm. The period, which may be said to have lasted up to about 1753, produced much of the thickly made ware, often of Oriental form, which some writers have thought belonged especially to Bow. All the work of these early years was directed by Gouyn, whose labours appear to have been fairly well rewarded.

CHAPTER II

A CONSIDERABLE change in styles, and a very slight alteration in the actual body or paste, were brought about by the coming of Nicholas Sprimont into the Chelsea workshops.

His influence may be said to have developed

THE THIRD PERIOD

which begins with 1753 and lasts, roughly speaking, up to 1758. The anchor in red was largely used at this time. Various authorities note that a peculiarity of the porcelains of about this time is that if you hold a specimen against a strong light, "moons," or patches of a greater translucency than the surrounding mass, will be observed. These are due to imperfect mixing of the glassy frit with the other components of the paste. Mr. Hobson, who has devoted great attention to actual specimens of Chelsea china, especially perhaps those in the excellent collection at the British

PLATE IV.—PAIR OF HEXAGONAL VASES WITH COVERS

These are extremely interesting examples of Oriental influence on Chelsea decoration. They are designed on the Japanese model, and ornamented in the manner which Kakiemon first made popular in Hizen in the seventeenth century. The panels are alternately white and red, the white being decorated with the delicate flowering trees of the Kakiemon style, and the red panels treated with a spiral pattern and a single chrysanthemum. These pieces so closely resembled the Oriental examples that they were often mistaken for them, the main and most obvious difference being that the Chelsea ware was of soft paste or artificial porcelain, while the Japanese approximated closely to the "true" porcelains of the Chinese. These examples, which measure 10.4 inches in height, belong to the third period of Chelsea and are marked with a red anchor.

Museum, mentions that with the third period "began the extensive production of pieces of every variety, table wares, rococo vases, figures and smaller objects, such as scent bottles, *étuis*, seals, pendants, toilet boxes, &c. The painting was at first in the Meissen style—scattered flowers, birds, insects, and small landscapes being most usual, in addition to moulded ornaments, such as frills, scroll and shell work, and the applied flowers so common in ornamental porcelain." The colour, too, became more and more attractive. It is thought that the mazarine blue was invented at Chelsea towards the end of this period, and it is certain that rich body colours, with "reserves" holding painted pictures after the gay, graceful, and artificial manner so much in use first at Vincennes and then at Sèvres, were largely introduced. In fact, a review of the Chelsea productions of this time, which were sold in large quantities by auction, does not display very many especially British qualities. All our early pseudo-chinawares certainly owe a great deal not only to foreign designs, but to workmen and artists who came from abroad,

and helped us—doubtless for a consideration—to develop our native work. In this period Chelsea china was well before the public, and a sixteen days' sale in the Haymarket must have made it extremely well known to the virtuosi of a day when elegance of taste was highly valued—side by side with some rather less graceful qualities. At this time large quantities of those dishes and other pieces which reproduced vegetables—lettuces, asparagus, and so forth—and fruits, including apples, lemons, and the like, were greatly in vogue. Elaborate lists have been given of the various productions put up at these long auctions, but it is no doubt enough for the present collector to study the excellent specimens in the Schreiber and other collections, which give a good idea of the vast number and varieties of pieces which were produced under Sprimont's guidance.

Certain changes were made about 1758–59, and so one may consider that the

FOURTH PERIOD

then began. During the very early days the porcelain possessed a very soft glaze, and a

slightly wax-like surface, but after 1759 new forces were at work. Professor Church says: "From that date all the china made at Chelsea was, we believe, phosphatic—that is, it contained bone-ash in the body; also the use of gold in its decoration became at that time more frequent and more lavish; figures with gilding upon them are not indeed so much as mentioned in the sale catalogue of 1756. There is a frequent peculiarity of the earlier body which may be named here." He then alludes to the moon-like discs already mentioned, and adds: "Sprimont, on succeeding to the ownership and management of the works about the year 1749, introduced several changes into them, extending not merely to the forms and decoration of the pieces, but to the substance of the ware itself. The use of bone-ash at Bow, since 1748, had probably become quickly known to the Chelsea manager, who, forthwith, followed this practice."

At this time the work produced is often transparent, and as near perfection as so tentative an undertaking could hope to approach. But, as with foreign work, lavish decoration

came to the aid of such pieces as had been tried a little too much by the fire and not come through unflawed. Fine dark blue was then used, and many charming colours, based possibly on the victories of Sèvres, were produced with excellent effect. Some colours were invented by and belonged alone to Chelsea; among those of this period may safely be mentioned that particular claret colour which, although perhaps fortuitous, was unknown elsewhere. At this time, too, many of the statuettes which are now so greatly sought came into being. The curious Pitt which will be found on page 72, the admirable Wilkes whose very ugliness made him handsome, and Horace Walpole's relation and friend Field-Marshal Conway, are of this time. The boy and girl with flute on page 60 are also fine examples of this period, a group in a highly idealistic vein then, and now, very justly popular with the enemies of naturalism. Many other greatly collected styles of ware belong to this time, but perhaps it will be more convenient to write of them under the heading of decoration.

PLATE V.—THE FORTUNE-TELLER

In the original this group has a romantic and picturesque air. The figure of the old man is crowned with a wreath of leaves and berries; and his mysterious, serious, and intense attitude convey more drama than is usual with these pieces. The girl is at once anxious to know and afraid to learn the future. The group is produced in the delicate ivory white of the first period.

THE FIFTH PERIOD

began with 1770, and it continued with varying fortunes for fourteen years. These are the last days when the all-absorbing influence of William Duesbury, and the Derby works which he conducted so cleverly, was over the whole concern.

In 1769 the Chelsea factories were under the management of Francis Thomas, but in the following year Duesbury took over the whole affair, and the Chelsea-Derby style began and flourished. The change is clearly seen in the examples which still survive, and is shown to some extent in our illustrations. Specimens of this period are difficult to place certainly as produced either at Chelsea or Derby. The qualities of both works were married, as it were, and the productions of the last of Chelsea-Derby period show the characteristics of both the parent factories.

CHAPTER III

AFTER glancing at the various historical periods of the Chelsea works, it is as well to consider the important point of the

DECORATION

for it is to some extent by this ornament that you shall know the products of this factory. It may be almost taken for granted that Oriental characteristics and patterns, either taken directly from Chinese pieces or handed on *viâ* the accomplished painters of Meissen porcelain, were the beginnings of all English pseudo-china designs. With Chelsea it was certainly so, and in due time these Chinese and Japanese—or Indian as they were called—decorations gave way before the strong influence of French eighteenth-century art. At that time every one was neglecting Italy, and looking to France as the fountain-head of all that was worthy to be loved.

PLATE VI.—NURSE AND CHILD

This statuette reproduces the well-known figures made by Barthélemy de Blémont, at Avon, near Fontainebleau, in the sixteenth century, and often attributed to Palissy. In this form it represents the rare second period of Chelsea. In this example the nurse and child are very slightly coloured; in some others the pigments are much deeper, but the *ensemble* is charming and fresh. The mark is a raised anchor, painted red, on an embossed oval shield.

When Frederic the Great was King of Prussia the whole of the German Empire, with its 300 princes, turned to France for artistic inspiration, and they did not turn in vain. England was not so entirely dominated by this form of hero-worship. We were then satisfied with our own somewhat clumsy manufactures. But when the china potteries were started it was the Continent that supplied us with information and with artists, at least for a while, and our own men, like Bacon, the sculptor and R.A., worked side by side with foreign modellers such as Roubiliac.

The father of Joseph Nollekens, R.A., the famous sculptor of the late eighteenth century, is also said to have modelled many figures for this factory. But John Thomas Smith, the biographer of the curious and amusing sculptor, disposes of the artistic work of "Old Nollekens," as Walpole called him, by saying that he studied under Watteau and that his pictures were, in point of subject and scenery, somewhat similar to those of his master, though in other respects far short of that tasteful artist's feeling. Smith, however, complicates matters by adding

that Joseph Nollekens modelled for Chelsea; which is, of course, very possible. Mr. Hobson says: "It is improbable that transfer printing was ever practised at Chelsea, and the few examples of Chelsea ware so decorated are likely to have been sent across the water to the works at York House, Battersea, to receive the impressions. The Chelsea ware is almost always painted in enamel colours when decorated at all; there are a few examples in the British Museum collection with landscapes pencilled in black and washed over with transparent green enamel, an uncommon style of decoration of Chinese origin." This is, it may be added, one of the most attractive styles employed on these old wares. The painted decoration was generally from English hands, although the inspiration was often taken from the productions of foreign manufactories. Of the actual artists of Chelsea few are known by name, although close students of old pieces think that they can sometimes say such and such examples are decorated by the same hand. Towards the end of the Chelsea days, Zachariah Boreman and Askew, Dontil, Mills, Dyer, and a few others are spoken of

without greatly helping us to attribute their work. But Donaldson, who, it is pretty well known, painted some remarkable vases at Worcester about 1770, would no doubt have found employment at Chelsea; for, as I have said elsewhere, artists visited various factories, and spread the favour of their graceful art across a wide field.

O'Neale, too, worked for both factories, and certain pieces are attributed on fairly good evidence to his skill.

Under the clever superintendence of Sprimont, a school of young decorators of porcelain was founded, and it is probably these pupils to whom we owe much of the coloured work now so greatly admired.

The various illustrations which follow will show fairly well how extremely diverse were the decorations of the thousands of pieces which were issued during the four periods of Chelsea, and the fourteen years of the Chelsea-Derby days. Good gilding is certainly a characteristic of later Chelsea, and the enamel colours are also well handled.

The Chelsea-Derby period shows some note

of the classic reticence which was then being felt in all the crafts. The old gaiety and somewhat vague rococo curves and curls were departing, and the pseudo-classic took the place of much that, if sometimes weak, was still artistically amusing and lively. Lace-work, made popular—like so many other kinds of porcelain—by Meissen, was employed, as is shown in the pleasing figures of "Reading Aloud" and "Sewing" at the British Museum. New ground colours were used, and the classic revival dismissed the strong colours of the once famous Chelsea "claret" and dark-blue grounds, and replaced them with more delicate but thin and ungenerous washes of light colour.

SOME STATUETTES

Although examples of the true Chelsea bring larger and larger sums each year under the hammer, pieces have been so carefully preserved in far-off country houses and out-of-the-way corners, that there is still a chance of a "find" in this direction. Not long ago, in the comfortable "drawing-room floor" of a house in which I had rooms at a small seaside town, I

PLATE VII.—CHELSEA IMARI DISHES

The second period of Chelsea produced many very sophisticated examples, but in the way of copies of the Oriental these two dishes are quite remarkable. No doubt the decorator had before him an early example of Imari ware; in any case the effect of Japanese work is complete. The colours are under-glaze blue and over-glaze enamels and gilding. The flowering chrysanthemum in the middle, and panels of flowers alternating with what Mr. Hobson calls "lozengy diapers" on the sides, show every characteristic of the Japanese convention, and the result is a *tour de force* in imitation. The mark is an anchor in blue, which, with the quality of the paste, alone differentiates these pieces from the early Japanese.

found three perfect figures of the kind in a cabinet which contained some of the most utter rubbish that could be brought together. But there are many more or less successful imitations, and the gold or red anchor mark to which some amateurs pin their faith may completely mislead unless considered in conjunction with the paste, glaze, and decoration.

The first mention of Chelsea figures appears about 1750, the year in which began a period of remarkable productiveness which lasted some fifteen years. During that time Horace Walpole saw a set of Chelsea porcelain which the king was about to present to the Duke of Mecklenburg; it cost £1200, no small sum for his economical majesty. About then, too, a "lustre" was made for £600 to the order of the Duke of Cumberland, who took an especial interest in the works. And during those years, too, an enormous quantity and variety of pieces were put upon the market. Walpole had a fine collection at Strawberry Hill, as became so strong a dilettante, and all the world bought and, what is more important to us to-day, preserved this interesting work. The figure pieces,

of course, owed a good deal, artistically speaking, to Dresden and French designs, but they have a characteristic of their own which makes for a greater naturalness and truth. They are, in fact, a trifle less insincere than the work from the Meissen factory or from Sèvres. Delightful as are the gay shepherdesses and their friends and the flower-enclosed swains and lovers, which bloomed so freely among the products of Chelsea, these idealities do not possess the interest to-day that is to be found in the statuettes or busts of well-known people. The Chelsea "George II." is an excellent piece of work. Field-Marshal Conway was a relation and intimate friend of Horace Walpole, and we may be sure that, in its day, his statuette was subject to many family critics. Conway's daughter—the admired Anna Seymour Damer, to whom Walpole left Strawberry Hill and £2000 a year to keep it up—was a sculptor of no mean acquirement, and all her set were sincerely interested in English as well as foreign art, and would not allow the admirable efforts of Chelsea towards producing an English porcelain to go unpatronised.

Among the statuettes and figures are many which suggest the Meissen influence—such as the monkeys playing on various instruments, which had been originally made to caricature the musicians at the Saxon Court. Many figures are mentioned in Mr. Nightingale's notes for a history of ceramics, and Professor Church gives some of the following, which may still be seen in various collections, or perhaps found by some lucky collector in a forgotten cabinet. There is the Madonna and Child, standing on a globe and holding a Cross; the famous map-seller, of which an illustration will be found on page 56; a cobbler and wife singing; a group of Europe and Asia, and one of Africa and America; Perseus and Andromeda; a set of five figures emblematic of the senses. These early statuettes were either without any gilding or were very sparingly adorned with gold. After 1759 the more gorgeously coloured and the richly gilt figures were extensively produced. Amongst these may be named many of the copies of the well-known four quarters of the globe; the "antique seasons"; the Welsh tailor and his wife on goats, copied from

the Meissen pair, I presume; Shakespeare, Milton, and Sir Isaac Newton; Apollo and the nine Muses; George III. in a Van Dyck dress leaning on an altar; Una and the lion, twenty-seven inches high, and Britannia of the same height. A copy of this last piece sold in 1875 for £157, 10s. Scores of other figures and groups might be named here—actors and actresses, politicians, distinguished military and naval commanders, royal personages (mostly modelled from contemporary paintings and engravings), and subjects from Greek and Roman history or mythology. The "Music Lesson" and the statuette of Lord Chatham are good examples of these fine pieces. The former example was probably modelled by Roubiliac; it bears the mark of an R stamped in the paste. Copies or adaptations from the figures made at foreign factories were often produced at Chelsea. The group of Jason and Medea, and the many known examples in the Schreiber collection, show great variety and beauty—qualities which make the statuettes and figures of old Chelsea the especial quarry of the china hunter.

PLATE VIII.—THE THAMES WATERMAN

The Doggett sculling competition for the coat and badge was instituted by Thomas Doggett, the actor and dramatic author, in 1715, and is still in existence. This figure, in the first period of Chelsea work, gives an animated representation of a winner. It is considered by some judges of old Chelsea to be the boldest and best and most characteristic of the figures there produced.

CHAPTER IV

IT will be remembered that in mid-eighteenth century and later the princes of the earth were fond of making rather elaborate presents of china to each other and to their friends. Sèvres wares were sent to Saxony, and the Meissen gifts went far afield. Of course, *ce Roy de Fayence*, as the bitter Frederic the Great called his neighbour of Saxony, was the real King of Porcelain (not "Fayence," as Frederic appears to have thought), and all presents of chinaware sent to Germany must have appeared poor judged by the Dresden standard. But this fact did not prevent Queen Charlotte of England sending her brother, the Duke of Mecklenburg-Strelitz, a large quantity of the work of Chelsea, an example of which can now be seen at the South Kensington Museum. This waif (part of a candelabrum) from the Mecklenburg-Strelitz present is elaborately painted with coloured flowers and butterflies and scrolls in rich gold upon a *bleu du roi* ground. In one of Horace Walpole's letters,

dated 1763, he says: "I saw yesterday a magnificent service of Chelsea china, which the king and queen are sending to the Duke of Mecklenburg. There are dishes and plates without number, an epergne, candlesticks, salt-cellars, sauce-boats, tea and coffee equipages—in short, it is complete, and costs twelve hundred pounds! I cannot boast of our taste," adds the critical writer of so many amusing and rather *posé* letters; "the forms are neither new, beautiful, nor various. Yet Sprimont, the manufacturer, is a Frenchman. It seems their taste will not bear transplanting." Of course one does not expect perfect accuracy from a wit, and in this case it would appear that Walpole was as incorrect in regard to the nationality of the maker as to the tastefulness of the service. But the writer was above all a man of fashion, and no doubt the pattern of this particular gift did not conform to his latest fad in porcelain. But, as I have said, other work from Chelsea received his patronage, and among it those

TOYS AND TRINKETS

of which so large a quantity was made. In the catalogue of the fine collection brought together

PLATE IX.—STATUETTES OF SAILOR AND GIRL

These figures in action are thought to be of the famous actor Woodward and Miss Nancy Dawson in the characters of a play of the period. The lady, who appears to possess a come-hither air, is charmingly modelled, and the colouring and gilding is in the best manner of the fourth Chelsea period. The rustic bases with scroll-work, and the flowers and foliage painted and in relief, are characteristic, while the liveliness and drama in the action of the figures gives them more the air of Meissen pieces than those of Chelsea, which often lack movement and grace.

by Lady Charlotte and Mr. Charles Schreiber, and given to the nation, there is a note which quotes some of the advertisements of the period in regard to a sale in 1754, apparently confined to porcelain toys and the smaller objects then made at Chelsea. The sale lasted five days, and included snuff-boxes, smelling-bottles, "etweis" trinkets for watches; there was also a large parcel of porcelain hafts, for table and dessert knifes and forks, "in lots suitable for jewellers, goldsmiths, toy-shops, china-shops, cutlers, and workmen in those branches of business." Another advertisement, which gives a good idea of the large trade done at Chelsea, is of the date of 1756, when, in Great Marlborough Street, is sold "the entire stock of Laumas and Rolyat, late of Lisbon, merchants, consisting of one hundred double dozen of Chelsea china knives and forks, silver mounted, several dozen china smelling-bottles, mounted in gold and ornamented with stones of several sorts." Among the toys and trinkets are to be found a great number of seals, then in everyday use on the wax and wafer of the period. Many of these are Continental in style, and show a motto in French—

not always entirely correct. For example, there is the seal in the form of Pulchinello with humpback and mask, and the legend "Toujours gay," or the green parrot with the engaging promise "Discret en amour." These, and a thousand others, are set with a cornelian intaglio with some further design, such as a dove holding a branch, or a classical head, or yet a further motto which tells of *L'Amitié*, or some more intimate sentiment. A man playing the bagpipes, or a lady with a watering-pot, or a Cupid as a sportsman with his ready bow and quiver, were among the many delicate painted figures which were used as handles for these seals.

THE SCENT-BOTTLES

also formed a large department of Chelsea work for many years. Some were of a double character, moulded and painted representing birds, especially the admired exotic parrot. These little bottles were no doubt used as presents, and often bore some sweet sentiment or protestation. One is formed by a Cupid beside a flowering tree, and the motto, "Point

de roses sans espines"; another was of hearts and bows and arrows, with a "Je tire au cœur" thrown in. The pug dog, then a great favourite with ladies of fashion, was often used, and the motto, "Fidelle," repeated on so many pieces that one fears that the age, so unlike our own, felt the need of this reminder. Designs in the rather vaguely called Watteau style were frequently painted delicately on these scent-bottles, and much ingenuity was shown in making these elegant trifles attractive and gay.

CANE HANDLES

were considerably the vogue, painted and gilded in much the same way as the other examples of this busy department of Chelsea. Many survive into our own day, and have been greatly copied in modern hard porcelain, which is of course very easily distinguished from the original soft paste.

BRELOQUES

formed yet another department of Chelsea toys. These small "charms" were often made in the shape of a face wearing a domino delicately

painted, and with diamond eyes and gold mounts; usually these pieces were about one inch in length.

BONBONNIÈRES AND PATCH-BOXES

were made in large quantities, and often decorated very elaborately with Battersea enamel, gold mounts, moss-agates, and other stones. Many of these contained a welcome addition in the form of a small but brilliant mirror in the lid. Phrases and quotations as polite and affectionate as could well be wished were painted on them in the usual style. Various forms of étuis were also among the pleasing trinkets that displayed the skill of the Chelsea potters and artists in conjunction with the craftsmanship of workers in gold and jewels. No doubt the well-known George Moser, the father of one of the only two lady members of the Royal Academy, was one of the producers of these particular toys; but many must have been employed upon them, and no doubt the goldsmiths and jewellers mentioned in the advertisement already quoted bought such pieces

PLATE X.—THE MAP-SELLER

A very characteristic statuette of the third Chelsea period, showing an idealised figure of the streets. The dress, flowers, and so forth are painted in bright colours and gold, and the general effect is decorative. The statuette is probably one of a pair, the other being the figure of a Jew selling toys. They were popular among Chelsea buyers about 1756. They do not appear to have been marked.

in the rough and mounted and decorated them to please the taste of the day.

The many little objects here mentioned may be said to have made up the main classes of toys which the Chelsea works caused to be so popular in England during the earlier days of George III.

CHAPTER V

UNLIKE the factories of Meissen or Sèvres and many other Continental works, those that were started in England in the mid-eighteenth century were largely dependent on the production of more or less utilitarian pieces. Without these the works could not have been carried forward. It is true that the Duke of Cumberland, and later George III. and his Queen, sometimes gave large orders, and perhaps helped the undertaking in other ways; but the kind of royal patronage of Louis XV. or the Kings of Poland—owners of the Meissen factory—was unknown to the English adventurers in porcelain. But the large quantities of

were widely appreciated by the rich, and but for the heavy cost of production, due to failures in the firing and so forth, the works should have continued to prosper for many years. In the catalogue of "One Year's Curious Productions of

PLATE XI.—THE SHEPHERD AND SHEPHERDESS *À LA MODE*

Shows a type of group that was immensely popular with the patrons of Chelsea. The modeller is no doubt the famous Roubiliac, who did so much to make the factory fashionable. The idyllic shepherd lad and his "laddess," as Walpole wrote, are seated beneath the formal and conventional bocage of hawthorn in very full bloom. He has his arm round her neck—always a great assistance in teaching the flute. At their feet are two lambs and the sheep-dog. Another lamb reposes with a delighted air on the lap of the shepherdess. The base is worthy of so elaborate a simplicity. The scroll-work is unusually graceful and richly gilded. The flowers are in high relief and carefully painted. The mark is the anchor in gold and the R (Roubiliac) impressed. The height is over 15 inches.

the Chelsea Porcelain Factory" of goods sold in 1756, which was reprinted by Mr. Read and often alluded to by writers on the subject, many of the remarkable tureens and dishes such as are seen in many collections are described at length. These include pieces something in the same manner as the well-known tureen in the form of a rabbit eating a cabbage leaf, which is prominent in the South Kensington collection. One is described as "Hen and Chicken" dish and cover on large oval stand, with sunflower and foliage in relief; another represented a boar's head or a drake. A favourite pattern was that of a group of two doves, which formed the usual dish and cover. Partridges sitting on their nests, "coloured after nature," rabbits, swans, and so forth, were also greatly popular. All these curious old dishes may be come across from time to time, and judging by the catalogues of sales of Chelsea, they must have been made in considerable numbers.

In such a collection as that of the Schreiber, examples from very many varying sets are brought together, and the efforts made by the managers to supply some new thing—often

borrowed from a Continental factory—are very apparent. Many of the famous sauce-boats in the form of a double leaf, carefully painted in colours with insects—these little creatures often being used to hide a flaw in the piece itself—in the Dresden style, are still to be happened upon. Among the more famous of the Chelsea patterns of dinner service are the Warren Hastings and the Mecklenburg-Strelitz. The former is so called because a set was sold with that remarkable man's effects at Daylesford House in 1818. The pattern is described as having the border moulded into three panels of scroll-work separated by a diaper pattern in low relief; these are painted in colours. In each of the panels a landscape is carefully painted. The centre of the pieces shows a bouquet and detached flowers. The Mecklenburg-Strelitz is equally sought for by those interested in old Chelsea. Notwithstanding Walpole's lack of admiration for the set intended for Queen Charlotte's brother, that and other services of the pattern are greatly admired, and show some of the most careful work in this department produced at the factory. The

plates and dishes have a wavy edge, well painted in fine colours and richly gilded. In the centre of such pieces as I have mentioned is the ever useful and decorative exotic bird surrounded by foliage, insects, festoons of flowers, and fine panels decorated with insects in gold on a mazarine blue ground. These sets are usually marked with an anchor in gold. The other old Chelsea pattern which competes most closely with that of the Mecklenburg-Strelitz is no doubt the Warren Hastings design; but there are many, almost equally famous, which go to show the fashion for this ware among the great families of the time was very considerable. Among these are many varieties in the "Japanese taste," and a long range of pieces almost entirely covered with detached flowers and insects irregularly arranged. This does not sound a very decorative style of work, but the actual pieces, owing to the delicacy of the painting and the style of the material, are very attractive. The Chinese taste, which I have already mentioned, is seen to great advantage on very many of the Chelsea pieces which have survived.

In some cases the decoration is so perfect an imitation of the Oriental, or follows that style so closely, that nothing but the quality of the paste marks the difference. But, on the other hand, the more general examples of what may be called Celestial decoration done at these works show the eighteenth-century inclination to effect what the artists and public then considered an improvement on the Oriental style of drawing. Thus the beautifully proportioned drawings of the Chinese, whose laws in these matters were as rigid as in other respects, often underwent a transformation which made them appear absurd, if curious. But, of course, Chelsea was not alone or original in this adaptation and this use of Chinese decorative ideals. Most of the artists in all the potteries of Europe were doing the same thing; also the workers in lacquer and the many minor arts were busy making the beautiful decorations of the East fit as far as possible with the Western conventions of the moment. It may, however, be seen from some of the illustrations here given that there were Chelsea artists who appreciated and kept closely to the Chinese

PLATE XII.—COLOURED MILK-JUG

This piece is elaborately decorated with painting and gilding. The exotic birds, which were so popular on chinaware, are here seen to advantage. The body of the jug is of a raised scale or pine-cone pattern as to the lower part, the handle is skilfully moulded, and the whole piece highly typical of the utilitarian productions of the fourth period of Chelsea work.

patterns. This was especially the case in regard to the purely decorative arrangements of design. When figures, which are so particularly well placed and graceful in old Nankin, were attempted in the Chinese manner, a certain awkwardness is frequently shown.

FORMS AND SHAPES

These also, it must be owned, were largely inspired by the work of the Chinese. The octagonal basins, cups and saucers, often with a painting in colours of a Chinese lady and building or landscape, were Oriental in shape. So also were the hexagonal pieces, such as the teapots marked with the early incised triangle, and perhaps the large number of pieces, such as a well-known sugar-box in the form of figs, which represented fruit in form and colouring—a frequent and elegant style of Chinese work. Most of the Continental factories were also drawn upon for shapes, and the styles of Meissen and Sèvres were copied freely in this as in other directions.

SILVER PATTERNS

But another factor in the choice of form is to be found in the fact that the early china-ware was intended to take the place of silver. I have mentioned elsewhere that the "Bee and Goat" jugs of Chelsea were taken from an early silver pattern, but a glance at a collection of eighteenth-century silver services will show very many pieces which, if not exactly copied in porcelain, were at least very nearly reproduced. Teapots, cream-jugs, sauce-boats, and other pieces owe a great deal to the silversmith's art. Many of the early workers in pseudo-porcelain were, in point of fact, firstly artificers in metal.

By utilitarian pieces I do not, of course, mean services for the common people, but rather chocolate cups and fruit sets for the rich. The democratic spirit may have been abroad, as the social history of the period proves, but china services strong enough for daily use in modest households were far from being in vogue at this time. A critic of the year 1755, discussing the porcelain factories of

Europe, complained that not one of them had ventured to work for common utility, and added that all the porcelains made in Europe were too fragile and too glassy, and that, not being able to make them good, the factories produced only beautiful and costly specimens suitable for ornament.

This criticism, however, is hardly fair to Bow and Chelsea, for I, at least, can remember white plates and dishes of the former factory in use in my youth, and have taken dessert, in those far-off days, from Chelsea sets in many homes by no means palatial or greatly dowered with the world's goods.

CHAPTER VI

SO far the products of Chelsea of which I have spoken were made under the management of Gouyn and the more important Nicholas Sprimont, to whom belongs the full fame of most of the collector's specimens. In Mr. William Bemrose's book on the subject, he gives the following short chronological table of the Chelsea works:—

1730. Works supposed to have been established about this date. Carried on by Gouyn: then by Nicholas Sprimont.

1745. Earliest dated specimen known.

1756. Works partially or altogether closed until 1758.

1759. Sprimont leases Lawrence Street site, Chelsea, for fourteen years; he had previously made porcelain at that address.

1769. *September* 29. Sprimont sells the lease and works to James Cox. In the next year Cox sells the lease and works to William Duesbury and John Heath of Derby.

1771. Sprimont dies.

1784. The works are closed, and models, moulds, and some of the workmen removed to Derby.

PLATE XIII.—WILLIAM PITT AND AMERICA

There is a hint of the well-known statue of Shakespeare about the pose of William Pitt, Earl of Chatham. The statuette was made rather in memory of what Pitt would have liked to do in regard to America than what he really effected. The Indian woman who kneels by his side typifies America; the large and curious lizard, the heavy club, the lion skin, and so forth, show what might have happened if Pitt's proposed conciliatory policy towards the American colonies, including the repeal of the Stamp Act, had been carried out. Judged by results, this memorial of the things that were not in 1766 seems a little absurd, but it remains an interesting example of art and history—according to Chelsea in its fourth period.

This little statement leaves out the name of Francis Thomas, who seems to have been the manager to and friend of Sprimont, as well as the director of the china factory in Lawrence Street, Chelsea, for a time. He was also the owner of a very large quantity of Chelsea china which had belonged to Sprimont, about which there were troublesome lawsuits—a class of worry which pursued all manufacturers of porcelain in that day. These changes above shown lead on to the

CHELSEA-DERBY

period, which many people consider even more interesting than the early days of Chelsea work. The authorities of the British Museum have allowed us to take some photographs of the examples of this period, from which it will be seen that the character is not greatly altered at first, but later becomes pure Derby china.

WILLIAM DUESBURY

One of the most remarkable figures in eighteenth-century porcelain manufacture was undoubtedly Duesbury of Derby, who, from what

are quaintly called humble conditions, rose by his energy and skill to the head of his business. In 1770, the year of the death of Francis Thomas, the manager, and twelve months before that of Nicholas Sprimont, who it may be taken had made a fortune at Chelsea, Duesbury took over possession of the works and stock and replaced Thomas with his own manager, Richard Barton, who was also a modeller. For a time little work was done there, but, such as it was, it showed a good profit, and the trade was gradually increased.

Duesbury was born in 1725, and was greatly helped in the early days by the confidence which the bankers of Derby, John and Christopher Heath, placed in his commercial ability. With their aid, no doubt, he bought up the Bow and Chelsea works and extended the Derby factory, which was at first taken in the names of the Heaths. But Duesbury was a practical workman and "enameller on china" as well as a business man. Mr. Bemrose brought together a very large number of Duesbury documents, many of which show that he was a good deal in London, and learnt enamelling at one of the metropolitan

factories, which he eventually bought up and transferred to his own town. Among other dealers for whom Duesbury enamelled Chelsea ware, about 1740–50, was one Thomas Turner, whose curious idea of an added value to china has been made immortal by Horace Walpole. This shopman, for whom Duesbury probably enamelled the figures of Mrs. Kitty Clive and Mr. Woodward, mentioned in my little book on "Bow," at a charge of three shillings each, eventually had his stock sold out in 1767. But long before that, in 1750, Walpole wrote to Sir Horace Mann in regard to a recent earthquake, and mentions that "Turner, a great china-man at the corner of the next street, had a jar cracked by the shock; he originally asked ten guineas for the pair; he now asks twenty, because it is the only pair in Europe that has been cracked by an earthquake." That is the sort of curio that should have delighted the bizarre and sentiment-governed taste of Walpole, who was far more a faddist in the curious than a real artist and lover of the beautiful. The various notes which Duesbury made on the work he did for Turner, and other sellers of Chelsea, have enabled Mr.

Bemrose to exactly place the period of a considerable number of pieces which it would otherwise have been difficult to attribute to any particular year. But the Duesbury work books are a little difficult to the modern reader. For example, in the 1751-53 book he makes a memorandum to the following effect in his own form of spelling: "How to color the group, a gentleman busing a lady—gentlm a gold trimd cote, a pink wascot crimson and trimd with gold and black breeches and socs the lade a flowrd sack—with yellow robings a black stomegar her hare black his wig powdrd." Such a piece of instruction, although a little confusing to our hypercritical intelligence, becomes a valuable document when you wish to place this particular group, of a Meissen character, which shows a little scene of gallantry between a lady in a flowered sack and a gentleman in a crimson waistcoat. But notwithstanding Duesbury's skill as an artist, he was far more successful as the head of a large organisation, such as he developed out of the Derby factory and those of Bow and Chelsea. In regard to the latter, there appears to be no doubt he would have liked to carry it on at its

PLATE XIV.—STATUETTE WITH LACE-WORK

This figure, one of a pair, is among the most lively of the Chelsea-Derby examples. The man is seated, reading aloud, and the second figure, which does not appear here, is a lady knitting. The colouring on both is slight but very effective, and the drawing and modelling worthy of Meissen, whence the design was, I think, taken. Delicate lace-work will be found on the costumes. In 1771 this lace-work is first mentioned in the catalogue of a sale of Chelsea and Derby productions, and was, it is supposed, first employed about 1770.

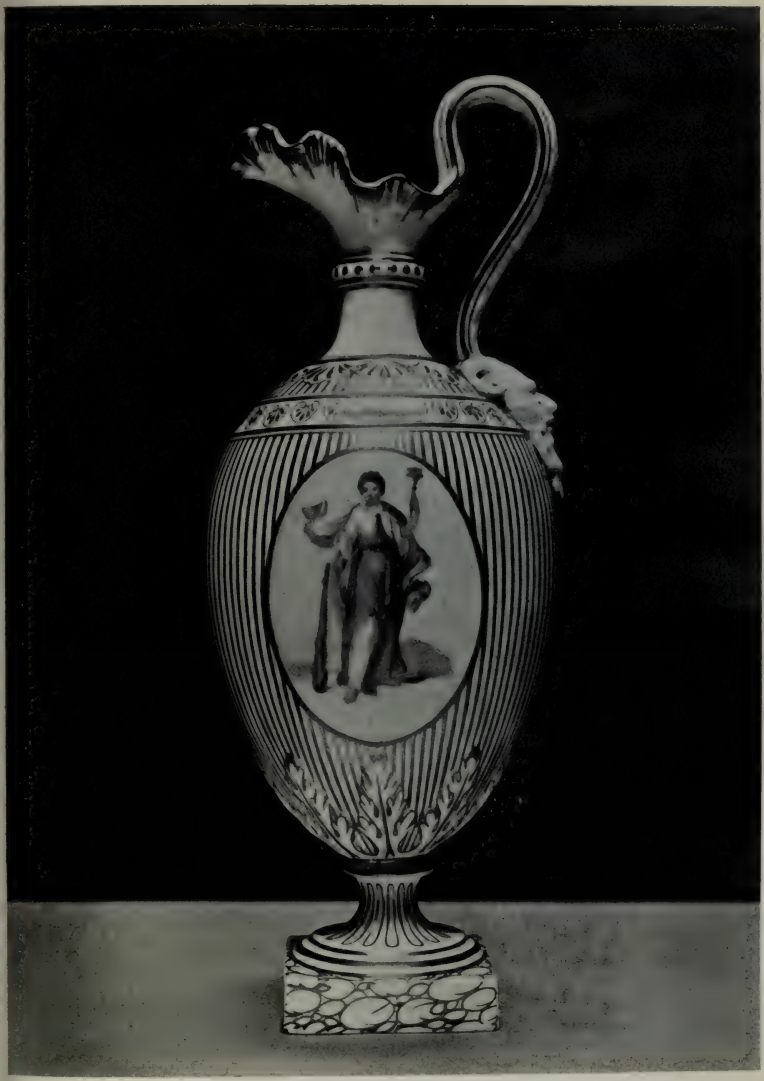
original site, but for difficulties in regard to the lease, which at last obliged him to remove the whole affair to Derby, where he had no difficulty about space and so forth. Throughout its changing fortunes Chelsea had managed to make a considerable name for itself, and Duesbury would most likely have been rather proud to continue it. The marks which we always call Chelsea-Derby—the various forms of anchor and D from 1770 to 1784—have been thought by some students of the subject to mean Chelsea Duesbury, thus showing that this important eighteenth-century potter was anxious to demonstrate his close connection with the London factory, which had become famous before his time, and is now glorified beyond most of the early English adventures in porcelain.

CHAPTER VII

LONDON museums are particularly useful to the student of Chelsea in general, and Chelsea-Derby in particular. Of this, the last phase of the historic works, the Schreiber collection at South Kensington alone has some fifty examples, and the British Museum is almost equally well supplied. To those who would collect in this period a study of these original pieces is, of course, of the greatest value. The closer the study, the better chance there is of saving the buyer of Chelsea-Derby from the many modern foreign imitations which are now on the market. I think it was the late Mr. Cosmo Monkhouse who defined the best connoisseur or judge of china as "the man who has the subtlest perception of small distinctions"; another way, perhaps, of putting the Chinese phrase, "One must see much with seeing eyes." But in any case it is almost a commonplace of collecting to hint that one should know such original pieces, as one may

PLATE XV.—CHELSEA-DERBY EWER

This shows very clearly the classic spirit of decoration which had now descended upon Chelsea-Derby wares. The ground of the oviform body of the vase is ornamented with vertical lines in gilt, and two oval planes are reserved and painted in colours, with a female figure representing Virtue on one side and a landscape on the other. The general appearance shows that the classic influence upon the craft of porcelain was not a very happy one. The mark is an anchor in gold and two incised workmen's marks.



say, "by heart," and thus be able to see the differences which appear in modern reproductions.

It is well to bear in mind that all Chelsea work is soft paste, and the glaze is easily marked with the sharp point of a knife. The imitations are hard paste.

Among the best known of the Chelsea-Derby pieces which enable the collector to become acquainted with the original characteristics of these productions are the following: The famous "Time clipping the Wings of Cupid," which was probably taken from the mezzotint by Charles Phillips, dated 1772, or the original Blenheim Van Dyck of that subject. In the catalogue of the first public sale of Chelsea-Derby porcelain, quoted in the Schreiber notes, after Duesbury had taken over the factory, this piece is spoken of as a curious figure enamelled and ornamented with burnished gold, and priced at £1, 9s. As the catalogue was published in 1771, and Phillips's mezzotint was dated 1772, it is possible the group may be taken from some other drawing, although it is probable that the engraving bore a slightly later date than its

publication, as is the custom with our modern magazines. As a rule, the various figures used in the china factories were modelled by a skilful hand, not from the original pictures—which were, of course, somewhat inaccessible—but from engravings of the subjects. Biscuit figures were also produced with good effect, such as one spoken of in a catalogue of 1771 as a "curious group of three figures, richly enamelled, Minerva crowning Constancy, and Hercules killing the Hydra, with a pyramid in the middle, highly finished in burnished gold." Although this particular group was in enamel and colour, the same wonderful design was also made in biscuit of excellent quality with much better effect. As with Bow and Bristol, some of the groups of children are the most charming among the Chelsea figures of this or any other period of the works.

Two Cupids as "Youthful Merchants," with books, bales of goods, and so forth, is an example; and Cupids representing love in disguise is a favourite Chelsea design from early days, when their original price was about £1. This leads one to the difficult subject of

which have increased greatly of late. The *Connoisseur* magazine, and some other journals, from time to time report the sums which certain objects of Chelsea china fetch in the more important auctions. One's own inquiries among the dealers will add a little to that information—but there is no market rate, no actual quotation. In a sense the charming old Chelsea figures and pleasing dishes and tea or chocolate cups are vanities, and the price largely depends on what one cares to give. In Mr. Blacker's book on "Old China" he boldly gives "sale values of old Chelsea," and adds that dealers tell you this particular form of ceramics "sells itself." A pair of the dark-blue ground vases with decorations of Satyr masks, butterflies, and vines is priced at £65, and the "Time clipping the Wings of Cupid," just mentioned, as £5, 15s. 6d.; but these and other sums convey nothing to one unless you have seen the piece itself; and then to-morrow they may be utterly altered. Just now Chelsea

is greatly appreciated, and the only obvious advice in regard to the commercial side of the matter is: if you are selling, get as much as you can; and if you are buying, pay as little as possible. There is always the chance of happening upon a "find" in this connection, as well as in any other branch of collection, but if you go into the open market for your "Old Chelsea" it will be found that high prices rule.

VARIOUS POINTS

in regard to the identification of Chelsea in its five periods are really much the same as those connected with other examples of eighteenth-century ceramics. Firstly, but perhaps not most importantly, there is the study of the marks, which is no very difficult affair. Those given on the plates facing page 92 are, I think, the generally accepted examples. The anchor shows that the specimen being examined may be from the Chelsea factory. It is frequently in gold, and often very small. This mark is supposed to have been borrowed from Venice—

PLATE XVI.—PERFUME VASE WITH STATUETTE

This charming piece appears to have been one of a series of such ornaments made at Chelsea. In a catalogue of a sale of Chelsea and Derby wares several curious groups of the same style are mentioned. One highly finished in burnished gold is priced at £6. This example is pleasantly proportioned and admirably modelled and coloured, but its meaning is not quite clear. The semi-nude figure of the little girl holds a serpent in one hand and an object which has lost its form to some extent in the other. At South Kensington the figure is called Psyche; at the British Museum Hygiēa is adventured as the probable name of the goddess intended. Anyway, the whole piece is very pleasing, and belongs to a small class of work done at Chelsea which combined something of classic feeling with naturalism in a very agreeable degree. The whole is 9.4 inches in height. The flowers and foliage at the back, and the rock-work and shells on the base, are painted in colours with slight gilding.

there were at one time Venetian glass workers in the neighbourhood—and that city as well as Sceaux used the anchor on soft paste porcelains. With the many forgeries of the mark, the foreign makes that used it, and the unmarked specimens produced, the anchor is not in this connection a matter on which one can place much reliance. But still it is a slight aid. In its earliest form it appeared on a raised lozenge or pellet of paste upon which it was embossed. The painted-on anchor marks, often in gold, are sometimes also in some colour connected with the ornamentation of the piece, and frequently in red. As I have said, the D for Duesbury or Derby was combined with the anchor in the last phase of Chelsea. A crown over the anchor was placed there to remind buyers that King George and his Queen had visited the works. Apart from the marks, that are often either missing or misleading, there are a few little points about the glaze, paste, and spur marks of Chelsea which may help one to attribute the doubtful specimens. The three spur marks are found on most examples of Chelsea. Small sticks of clay held the plate,

dish, or cup in the kiln while being fired, and on their removal left slight spots on the base of the vessel uncovered with the glaze. On large figures these are sometimes called thumb marks. They are not usually found on the hard paste pseudo-Chelsea which is now, and was even in the last century, largely produced. But an acute forger would, I presume, supply this little touch along with the other requirements of the "Old Chelsea" service or statuette. The original glaze is easily rubbed away, and has often given out at certain corners of the old pieces. It is sometimes specked with dark dots, as are many early porcelains, and it presents in a general way an air of tentative endeavour. The paste is of a light cream colour, also, with dark spots therein. The exposed edges at the base of any kind of piece are generally carefully rubbed down and smooth to the touch. One could recount many other such little details, but they will not help the collector so much as the close examination of a genuine piece. And then, to many, these points are rather boring than useful, and it is

the grace and colouring of what has been called the "English Dresden" that attracts the connoisseurs. Chelsea is also a charming porcelain to collect, because during its twenty-four years or so it supplied so many different styles of wares. As Mr. Binns says: "No English factory produced a greater variety of articles, though possibly Worcester was more versatile in matters of design; simple articles of daily use for the table, and for the boudoir, figures and statuettes both in white, undecorated, and richly coloured, and gilt in wonderful variety, models of birds, beasts, fishes, many of them life-sized and coloured naturally, and lastly, costly and richly decorated vases painted and gorgeously gilt; this is the *répertoire* of true Chelsea, and it is hardly too much to say that it has never been equalled in the history of early English keramics."

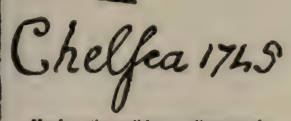
That, in epitome, is the story of the works which began at a doubtful date, flourished under Charles Gouyn, and blossomed like the rose under Nicholas Sprimont. The factories were

patronised by George II., the Duke of Cumber
land and his secretary, Sir Everard Faulkner
they were helped by George III. and his Queen
and beloved by the fashionable world for
quarter of a century while they still worked
and have been honoured for 150 years sinc
they ceased to produce.

The plates are printed by Bemrose & Sons, Ltd., Derby and London
The text at the Ballantyne Press, Edinburgh
1/12 2

CHELSEA MARKS, from 1745

Chelsea mark
1745–1751

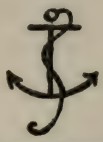


Used on the well-known "goat and bee" jug, 1745

Used from 1749–1753.
An embossed anchor

Used from 1749–1753
The anchor is outlined in red

Used between 1749 and 1759. After this latter date the same design occurs in gold

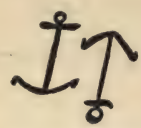


This mark is painted and incised

Used in red from
1759–1770

Used between
1749–1759

CHELSEA-DERBY MARKS



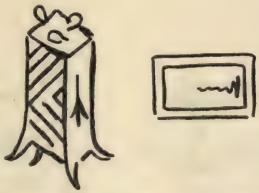
Used from 1759-1769

Early Chelsea-Derby

Chelsea-Derby, 1770-1773

Used from 1773-1784

Used from 1773-1784



Marks copied from Chinese signs used when the decoration is of Oriental style

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NK
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Mew, Egan
Chelsea and Chelsea-Derby china

65